



**General Certificate of Education
June 2012**

Classical Civilisation 1021

Athenian Vase Painting

AS Unit 2C

Final

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the student uses Greek or Latin terms effectively to aid the clarity and precision of the argument.

Information in round brackets is not essential to score the mark.

DESCRIPTIONS OF LEVELS OF RESPONSE

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of students after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Students are **not** necessarily required to respond to all the bullet points in order to reach Level 5 or Level 4, but they should cover a sufficient range of material to answer the central aspects of the question.

QUALITY OF WRITTEN COMMUNICATION

The Quality of Written Communication will be taken into account in all questions worth 10 or more marks. This will include the student's ability

- to communicate clearly, ensuring that text is legible and that spelling, punctuation and grammar are accurate
- to select and use an appropriate form and style of writing, and
- to organise information clearly and coherently, using specialist vocabulary when appropriate.

LEVELS OF RESPONSE FOR QUESTIONS WORTH 10 MARKS

Level 4	Demonstrates <ul style="list-style-type: none">• accurate and relevant knowledge covering central aspects of the question• clear understanding of central aspects of the question• ability to put forward an argument which for the most part has an analytical and/or evaluative focus appropriate to the question and uses knowledge to support opinion• ability generally to use specialist vocabulary when appropriate.	9-10
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to use specialist vocabulary when appropriate.	6-8
Level 2	Demonstrates either <ul style="list-style-type: none">• a range of accurate and relevant knowledge or <ul style="list-style-type: none">• some relevant opinions with inadequate accurate knowledge to support them.	3-5
Level 1	Demonstrates either <ul style="list-style-type: none">• some patchy accurate and relevant knowledge or <ul style="list-style-type: none">• an occasional attempt to make a relevant comment with no accurate knowledge to support it.	1-2

LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

Level 5	Demonstrates <ul style="list-style-type: none">• well chosen accurate and relevant knowledge covering most of the central aspects of the question• coherent understanding of the central aspects of the question• ability to sustain an argument which<ul style="list-style-type: none">has an almost wholly analytical and/or evaluative focus,responds to the precise terms of the question,effectively links comment to detail,has a clear structurereaches a reasoned conclusionis clear and coherent, using appropriate, accurate language andmakes use of specialist vocabulary when appropriate.	19-20
Level 4	Demonstrates <ul style="list-style-type: none">• generally adequate accurate and relevant knowledge covering many of the central aspects of the question• understanding of many of the central aspects of the question• ability to develop an argument which<ul style="list-style-type: none">has a generally analytical and/or evaluative focus,is broadly appropriate to the question,mainly supports comment with detail andhas a discernible structureis generally clear and coherent, using appropriate, generally accurate language andgenerally makes use of specialist vocabulary when appropriate.	14-18
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar• some ability to use specialist vocabulary when appropriate.	9-13
Level 2	Demonstrates <ul style="list-style-type: none">• either a range of accurate and relevant knowledge• or some relevant opinions with inadequate accurate knowledge to support them• and sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.	5-8
Level 1	Demonstrates <ul style="list-style-type: none">• either some patchy accurate and relevant knowledge• or an occasional attempt to make a relevant comment with no accurate knowledge to support it• and little clarity; there may be widespread faults of spelling, punctuation and grammar.	1-4

LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS

Level 5	<p>Demonstrates</p> <ul style="list-style-type: none"> • well chosen accurate and relevant knowledge covering most of the central aspects of the question • coherent understanding of the central aspects of the question • ability to sustain an argument which <ul style="list-style-type: none"> has an almost wholly analytical and/or evaluative focus, responds to the precise terms of the question, effectively links comment to detail, has a clear structure reaches a reasoned conclusion is clear and coherent, using appropriate, accurate language and makes use of specialist vocabulary when appropriate. 	27-30
Level 4	<p>Demonstrates</p> <ul style="list-style-type: none"> • generally adequate accurate and relevant knowledge covering many of the central aspects of the question • understanding of many of the central aspects of the question • ability to develop an argument which <ul style="list-style-type: none"> has a generally analytical and/or evaluative focus, is broadly appropriate to the question, mainly supports comment with detail has a discernible structure is generally clear and coherent, using appropriate, generally accurate language and generally makes use of specialist vocabulary when appropriate. 	20-26
Level 3	<p>Demonstrates</p> <ul style="list-style-type: none"> • a range of accurate and relevant knowledge • some understanding of some aspects of the question • some evidence of analysis and/or evaluation appropriate to the question • some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar • some ability to use specialist vocabulary when appropriate. 	13-19
Level 2	<p>Demonstrates</p> <ul style="list-style-type: none"> • either a range of accurate and relevant knowledge • or some relevant opinions with inadequate accurate knowledge to support them • and writes with sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	7-12
Level 1	<p>Demonstrates</p> <ul style="list-style-type: none"> • either some patchy accurate and relevant knowledge • or an occasional attempt to make a relevant comment with no accurate knowledge to support it • and little clarity; there may be widespread faults of spelling, punctuation and grammar. 	1-6

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Mark Scheme
Unit 2C Athenian Vase Painting

Section 1

Option A

01 Give the approximate date of the cup shown in Photographs A and B.

Any date in last quarter of the 6th C BC (525-500 BC inclusive) (1)

(1 mark)

02 Identify the figure labelled 1 on Photograph A. Give one reason for your answer.

Heracles / Herakles / Hercules (1) and one of club / lion skin (1)

(2 marks)

03 What is happening in the painting in Photograph B? Give two details.

Two from: A younger man (1) / who is a soldier (1) / is tending a wound (1) / of an older man (1).

Allow names of Achilles (1) / Patroclus (1)

(2 marks)

04 How effectively does the Sosias Painter suit his composition to the shape and space available in the painting shown in Photograph B?

Discussion might include: difficult to fill circular space so uses basic positions of the two figures; R H F (Patroclus) is bending forward allowing the curvature of his back to mirror the circular shape (aided by curve of helmet); as his back naturally straightens, the foot of LHF (Achilles) is allowed to fill the space & continue the pattern; allowing a flat floor is a problem, so the painter makes a virtue of this, introducing an unrelated floral motif below the 'floating' ground to fill the gap; the right knee of Achilles then both balances the curved back of Patroclus opposite (with arrow to counterbalance the helmet) and helps fill what could be an awkward space; this is then picked up (to a degree?) by the fold of Achilles' cloak until we reach his head, helpfully curved again; continuing clockwise the awkward space between the heads of the 2 figures is partly avoided (how successfully?) by a curved string & Achilles' shield (?); moving to the interior the positions of the limbs not only create tension (and a pattern of straight lines to offset the curves) but fill out the inner section of the painting leaving only 6 small dark triangles to suggest 3D effect; large patterned areas (both warriors' armour) & the parallel white limbs give effect of fullness to picture.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

05 ‘Neither the Sosias Painter nor the Kleophrades Painter made full use of the opportunities offered by the red-figure technique.’

How fair a criticism is this? Give reasons for your answer and refer to at least two paintings by each painter. You may refer to the paintings in Photographs A and B.

You might include discussion of

- **overall composition**
- **positioning of figures**
- **overlapping of figures**
- **portrayal of action and emotion**
- **detail of figures.**

Factors to consider in making this judgement might include:

- overall composition: both operating around 500 BC; in some respects both follow standard black-figure painters who used shape of vase when depicting a crowded scene to provide a repetitious pattern (often of identical or more or less identical figures); e.g. in Photograph A the **Sosias Painter** employs standard height of figures and reasonably regular spaces between which remind of b-f portrayal; on the other hand the RHS and LHS edges of the composition show that the pattern does not continue right round the cup; the figures are *nearly* all facing the same way, but one figure is set apart breaking the line of pattern by facing in the opposite direction; such embellishment as there is does not aid the pattern; the tree to the left is set behind the figures giving more realism & a 3D effect not usually found in b-f; similarly the **Kleophrades Painter** (‘painter of power’ according to Boardman) favours larger vases (often craters) choosing traditional themes; best are Trojan War scenes; e.g. kalpis of Aeneas / Anchises, Ajax / Cassandra etc. has more varied figure distribution than Sosias P example; similarly ‘busy’ scene filling available space; figures facing in different directions & of differing heights / positions in the tableau; move away from b-f regimentation?
- although the nine figures in **Sosias** Photo A are of standard height in the frieze, the positioning of them is varied; the two ladies to left of the R H-facing man are in very different positions (one seated, one standing); the woman seated is clearly much taller than the one standing; on the other hand the lady standing is very similar in position to the other three women standing to her left; these in many ways balance the three figures standing to the right, reminding of old-style (b-f) composition; the three middle characters are clearly in contrast to the trios either side of them; **Kleophrades** sometimes continues this tradition (e.g. kalpis featuring piper lying on ground), but even here there is much more variety in positioning of figures; in the Trojan War kalpis he has moved right away from regularity in figure work: e.g. Andromache tableau has stooping soldier, kneeling figure (with attacker towering over), upright female and 2nd soldier stretching so far upwards to strike that his head is cut off by the border; he also occasionally adopts the ‘spotlight’ single figure technique more typical of the Berlin Painter (e.g. amphora of Rhapsode)
- in **Sosias** Photo A again, the L H trio are at first sight very similarly placed; each one faces the same way, holds something in the right hand and has placed her left hand at the same height behind her neighbour’s shoulder; the same is true in a freer way with the R H trio: in two cases their left hands sit behind their neighbour’s shoulder in a downward direction; the central figure of the three however breaks the pattern; there is also variety with the middle trio: here the two ladies are so cleverly overlapped that it takes time to see that one is standing & one sitting; the R H-facing man overlaps the character on his right, but breaks the pattern by bringing his right arm round as if to create a break in the symmetry; the overlapping in **Kleophrades** goes much further in one sense: his skyphos of Iris & Centaurs has an intricate overlapping of the central characters while in the Trojan

kalpis the whole design seems to be based on overlapping the figures: arms stretch over nearby figures, a shield overlaps Andromache **but** on the larger portraits he stops short of overlapping the main figures;

- there is little sign of action in Photo A of **Sosias** – this is a group at repose (enjoying themselves?); the easy poses suggest a group comfortable in each other's company; the character second from right appears more animated as he holds up his right hand apparently gaining the attention of the R H-facing man (although is the character in between frustrating his efforts?); there is quite a distinction between these R H figures and the group to the left who do not seem interested in what is going on on the other side; similarly facial expressions are not depicted in a way that helps see emotion; the four L H ladies have almost identical expressions (archaic smiles) which may show serenity but does not help distinguish between them; the R H-facing man seems to be smiling and only the second-from-right man varies in expression, looking somewhat concerned; in Photo B there is movement but in a stylized way, suggested by angles of lines (Achilles' hand, Patroclus' arm) rather than an attempt to portray motion; the movement on **Kleophrades'** Trojan kalpis is much less stylized; limbs & weapons are at irregular angles suggesting business and lack of order; yet on his Iris / Centaurs skyphos both main characters have archaic smiles, so emotion is suggested by overall design rather than facial expression; amphora of three revellers is good e.g.: unrealistic stances; archaic facial expressions, half-successful attempt to show left figure turning, all revealing limitations
- regarding detail for **Sosias** noses are not realistic, eyes are deep-set and there is little detail that could not have been brought out by b-f incision; hairstyles do vary and provide much of what individuality is to be seen; several figures are identifiable by their clothing & equipment (Heracles with his beard, club & lion skin; Demeter seated with staff tipped with grain; Hestia by her veil; Apollo by the lyre & deer; Hermes by his wand: credit for identifying the scene as the apotheosis of Heracles, but this is not necessary to gain the highest marks); it would not be usual to see this degree of detail in the incised b-f style; **Kleophrades** continues the b-f style of incised hair; ears have strong forward projection (later becoming simply a circle); eyes have pupils well forward, nostrils have 'S' curve, while lips are outlined; collar bones are straight-lined; nipples are ignored; ankles are simple hooks; again amphora of three revellers is a good example; overall there is a similar lack of individuality in detail to Sosias.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

06 What name is usually given to the shape of vase shown in Photograph C?

(calyx / kalyx) crater / krater (1)

(1 mark)

07 For what purpose would the type of vase in Photograph C have been used? Give two details.

Two from: Storing (1) wine (1) mixed with water (1) at a symposium (party) (1)

(2 marks)

08 What name is usually given to the shape of vase shown in Photograph D?

(Belly) amphora (1)

(1 mark)

09 Give the approximate date of the vase shown in Photograph D.

Any date in last quarter of the 6th C BC (525-500 BC inclusive) (1)

(1 mark)

10 How successfully does Euthymides depict emotion and movement in the painting shown in Photograph D?

Discussion might include: still an element of unreality to picture (heavy patterning above & below) but head of 4th figure beyond R H F breaking through pattern takes painting out of the frame (adds action?); C F is striding out (feet quite far apart) and seeking to grasp R H F; position of arms straining – too stiff to convince?; folds of cloak billowing to show movement, but possibly in too regular a pattern?; C F clearly in stressful situation but no attempt to reflect this in portraying face (virtual archaic smile); good attempt to imply L H F is turning away, but curious mix of limb positions (chest front on with impossible twist to lower body; head at 180 degrees to lower possible also too strained); better use of L H F limbs to match curve of vase than give realistic feel of action; again facial expression lacks emotion (or perhaps reflects loss of interest in proceedings?); R H F shows good tension in right leg (with foot pressing on C F's foot); the body position is more convincing as he turns back to resist the attempt to stop him by C F (are C F's fingers meant to be clutching R H F's cloak?); quite clever overlapping of R H F's right arm with that of figure beyond R H F; well observed; less so junction of R H F head and right shoulder (very curious almost like optical illusion); drapery of figure outside R H F suggests tension as C F pulls the two back; again top half of body of figure outside R H F is impossibly joined to lower half; no suggestion of movement at waist; faces of 2 R H Fs both lack the fear/strain one would expect in this situation.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

11 Euthymides wrote 'as never Euphronios' on one of his own vases. To what extent do you agree with Euthymides that his paintings were superior to those of Euphronios? Give reasons for your answer and refer to at least two paintings by each painter. Do not discuss Photograph D.

You might include discussion of

- **choice of subject**
- **approach to composition**
- **figure drawing**
- **representation of posture and movement.**

Factors to consider in making this judgement might include:

- these two contemporaries (most influential of 'the Pioneers') were building on the work of the Andokides Painter who had introduced red-figure painting; aims were to provide a far better execution of internal detail; one could now (potentially) depict humans not only in profile, but also in frontal, rear, or three-quarter perspectives; red-figure also offered a possibility of introducing a 3D element; **but** also problems: in black-figure painting, outline figures were pre-drawn; now the painter had to create the figures himself; Andokides P's work remained heavily stylistic (figures fitted to shape of vase in b-f style); little attempt to obtain depth or perspective; human figures still very much as b-f: no great progress in pose and shape, although some progress in painting in of features (e.g. musculature of legs & knees and *some* detail on face); great opportunities for pioneer group to move things on
- composition: Euphronios favoured craters allowing big figures on a big vase; Euthymides preferred the belly amphorae, again for size of figures; Euphronios painted mainly big-

scale mythological scenes (e.g. Photograph C: Sleep & Death carrying Sarpedon; here his use of thin slip allowed him to introduce use different shades of colour, rendering the scene especially lively), but also produced a range of scenes from everyday life (e.g. Psykter showing a symposium); likewise Euthymides favoured myths (e.g. Hector arms; use of thinned paint for body detail giving rather sculptural feel) but also the symposium (e.g. his Khalpis of Revellers); both retained floral & ornamental borders (relic of b-f) and kept a stylized (or blank) background; the story-telling was basically done through the figures (often 3 for each, again, quite traditional)

- figure drawing: here rather than in composition is where both were ‘pioneers’ and can most easily be compared; both made attempts to create three-dimensional people: credit for *any* examples convincingly explained: e.g. for **Euphronios**: *Sleep & Death carrying Sarpedon*: points to consider: deep heads (from back to front); calm expressions; narrow, finely-lashed eyes; full lips; large ears; hair incised; hands with thin fingers & clearly-marked nails; good definition of muscles on body; triangular ankle bones; likes patterning cloaks. e.g. for **Euthymides**: *Revellers*: figures heavier than Euphronios; side characters have chunky body shapes; good degree of realism (but leg positions not quite right?); fewer ringlets for hair; dependent on line rather than pattern; eyes often lack lashes; simpler ears; emphasised scrotum; long, flat feet; hands ‘rubbery’; stiff folds of cloak. Credit for comparison of effectiveness (e.g. degree of awkwardness in both – what each *didn’t* achieve in figure drawing)
- action / movement: (using examples from above): **Euphronios**: Patroclus: ‘study of posture rendered in line’ (as with b-f) rather than through body position: two balancing figures to the sides, quite motionless; raised arm of Hermes (balanced by staff) suggests a somewhat remote sense of pathos; again Sleep & Death balance each other to L and R of central figure; curving of bodies (to reflect vase shape) suggests effort of lifting Patroclus; his body forms central focus; twisting position a new advance for the genre (but how accurate/effective?); credit for discussion of second example e.g. Heracles & Antaios crater; calyx of young men with ball; cup of Heracles & Geryon; crater of Heracles & Amazons etc.
Euthymides: *Revellers*: advances in depiction of body posture; figures again blend with shape of vase in each case (left & right figures) use of curved lines to indicate drunken lack of control; anatomy of central figure twisting (how effectively? – central figure has feet pointing in one direction, head in another); suggestion of realistic bending of neck; tension in right arm; line of buttocks continuing up back to indicate posture; still suggestion of pattern dominating (e.g. staff of C character & arm of R H character; raised legs of L H & R H characters – realistic pose?); credit for discussion of second example: e.g. amphora of Theseus & Helen; kalpis of symposium; psykter of wrestlers etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section 2

Option C

12 ***'Exekias' black-figure work was far superior to that of the Amasis Painter and the Andokides Painter.'***

To what extent do you agree? Explain your answer and refer to at least four paintings including at least one by each painter.

You might include discussion of

- ***opportunities offered by black-figure painting***
- ***limitations imposed by the black-figure painting technique***
- ***how the Amasis Painter responded to these***
- ***how Exekias adapted the technique***
- ***the black-figure work of the Andokides Painter.***

Factors to consider in making this judgement might include:

- **opportunities:** ability to use shape of pot to construct illustration with complementary shapes; the picture then is usually part of an overall pattern rather than a totally separate feature; creation of mood is possible but by shape & design rather than intricate detail; hence focus often on a limited number of large, bold characters; further painting was possible after the area for the figures had been painted in (with brush-like implement); after internal outlines / structural details had been incised into the slip, the clay beneath was visible through the marks; red and white paints were then added for detail (red: ornaments, weapons, clothing, hair etc; white to indicate female characters); incision method of figure composition then allowed simple facial detail but with limited scope to show facial expression: problems fitting pictures to shape of vase; pattern becoming more important than detail of illustration; hence difficulty in establishing mood; rather basic nature of black figure incision; lack of individualism in characters; difficulty of suggesting action and movement (tendency of figures to remain static); all this led to development of the red-figure style, (more possibilities for: better detail within figure contours; foreshortening and use of perspective; more elaborate scenes etc.)
- **Amasis:** introduced idea of using folds of clothing to suggest posture & movement; figures tend to be groups rather than individuals (e.g lekythos of wedding procession: no attempt to portray joy by facial expression or action, just a pleasing pattern with a cart balanced by two figures, and framed by two parallel figures either side – carefully drawn and symmetrically composed); early examples tended to be quite static; later figures convey some impression of motion (inspiration for r-f painters later); painted mythological scenes but more often scenes of daily life (unlike predecessors); often showed women in outline (no added white paint); other examples to discuss include: olpe of Perseus & Medusa; cup showing divine stables; amphora of Dionysus & women; belly amphora of warriors; belly amphora of Dionysus & Satyrs
- **Exekias:** (reputation as 'master of the black-figure style' deserved?); potter as well as painter so could fit pot shapes & picture as unity; took great pride in the incidentals in his paintings (horses' manes, weapons, clothing); preferred dramatic scenes with figures exhibiting a real sense of dignity; rarely dealt with the usual mythological scenes but experimented with vase shapes (e.g Dionysus cup: used coral-red interior coating and took up the entire inside of the cup for the picture of Dionysus reclining on his ship); other good examples to discuss include: neck amphora of Achilles & Penthesilea; belly amphora of Achilles & Ajax playing chess

- **Andokides:** his bilingual vases show realisation of limitations of b-f (often with r-f equivalent on other side e.g. amphora of Athene & Heracles etc. – if attribution correct); possibly pupil of Exekias (e.g. very similar picture of Ajax & Achilles playing game): certainly great similarity of style (so does importance lie in transfer to r-f style rather than in his b-f painting?); generally looser style than Exekias with less inventiveness; not as precise with incision but generally very similar style; other examples for discussion: belly amphora of Heracles & Cerberus; belly amphora of Heracles leading bull to sacrifice.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 13 **To what extent did later red-figure painters improve on the work of the Berlin Painter? Explain your answer and refer to at least four paintings including the work of at least three painters.**

You might include discussion of

- **the standards set by the Berlin Painter**
- **the work of painters such as the Brygos, Niobid, Achilles and Meidias Painters**
- **choice of subject matter**
- **composition and use of space**
- **depiction of figures, action and emotion**
- **attempts to reproduce three-dimensional space.**

Factors to consider in making this judgement might include:

- **Berlin Painter:** clear enthusiasm for crater and amphora shapes on which he liked painting the stock mythological (as well as athletic) scenes; avoided the distraction of old-style fussy background; less reliance on the three figure standard examples of earlier painters; great innovator in use of plain black background allowing spotlight effect on figures (e.g. belly amphora of Athena); usually not one for crowded scenes (but a few, e.g. neck amphora of Heracles & Amazons); less originality in choice of subject than mode of composition; development in figure composition: lighter figures than Pioneers; more subtle and subdued use of relief line for contour; turning of heads & feet completes mastering of anatomy; move on to 'new realms of feeling & design'; other examples could include: Ganymede on bell crater; Herakles with tripod on amphora; Kithara player on amphora; unusual gorgon on Panathenaic amphora
- **Brygos:** (still in archaic period) prolific like Berlin P; over 200 paintings; preference for cups requiring more intricate work than majestic amphorae of Berlin P; builds on new love for accurate pose and identifiable figures; sure grasp of how to indicate age in figure painting (e.g. skyphos of Priam); excellent detail of heads (flat tops, high brows; narrow eyes; long noses; expressive mouths; variety of hairstyles etc.); one of first examples of three-quarter face (Sappho on spouted jar); not so good on subtlety of line; favours mythological scenes (mainly Trojan War e.g. fall of Troy; Phoenix & Briseis; Ajax dead but other examples worth discussing including: lekythos of Athena; Hermes & cattle of Apollo); also some good Symposia scenes (ideal to demonstrate his ability to indicate everyday gestures and situations)
- **Niobid:** (early classical) attempt to suggest depth of field; favours large vases (esp. craters) for large-figure friezes (often encircling vase); little attention to ground line but uses floral patterns to set base; figures – 'fine solid presence'; less successful with perspective (e.g. calyx crater of gods & heroes – figures seem to be floating in air rather than receding into background as intended; very 'classical' poses and detail of figures; drawn to be very lifelike in both pose & detail; dress also less of a 'pattern' more

realistic; fighting scenes allow creation of action poses; again more realistic than archaic examples; other examples for discussion include: crater of Heracles greeting Pholos; crater of departing warrior (credit for white-ground reference); calyx crater of gods creating Pandora (credit for mentioning 2 level effect with separating band); pelike of death of Achilles (credit for limitation of realism in this case)

- **Achilles:** (early classical): at the sharp end of development; may have been pupil of the Berlin Painter; clear signs of influence: strong focus on figure drawing; also favours big vases; similar liking for single figure works – often with black background, or pairs of figures; ditto similar themes (gods, pursuits, leave-taking); figures designed to accentuate shape of vase; minimum of extra decoration, partly forming ground for figures to stand on; focus on figures rather than story; figures have more natural feeling of classical period (e.g. believable shoulder / arm positions; realistic tension of muscles; good hair & faces); good examples include: name vase (credit for comparison with Berlin P); amphora of Eos & Kephalos (credit for comparison with other paired figures); oinochoe of two figures and child with ball (credit for mentioning Achilles P's ability to depict children); any lekythos (credit for drawing attention to similarity to white-ground work)
- **Meidias:** (later classical) virtually no influence from the Achilles Painter; Meidias Painter's squat hydria shows several stories, spread over two horizontal friezes with cartoon-like figures; graceful arrangement of two quite contrasting themes, so less drama, but sense of bustling excitement – suggests new tradition rather than continuation; virtually all space on his vases filled with figures; smaller figures arranged in friezes (cartoon-like in design); long profiles, large eyes, small mouths, rounded chins; side-on or three-quarter profile (following Brygos); slim females with well-shown jewellery & clothing; 'ballet-like posturing' – strong influence of contemporary sculpture; credit however for discussing quality of composition; less vigour than earlier classical examples; potentially violent scenes not in fact portrayed as such; credit for reference to other Meidias P's vases (e.g. Oinoche of women airing clothes: possibly shows more reference to tradition than the hydria – spacious black background etc.).

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Assessment Objectives Grid
Unit 2C Athenian Vase Painting

Section 1

Either
Option A

	AO1	AO2	TOTAL
01	1	0	1
02	2	0	2
03	2	0	2
04	5	5	10
05	8	12	20
TOTAL	18	17	35

Or
Option B

	AO1	AO2	TOTAL
06	1	0	1
07	2	0	2
08	1	0	1
09	1	0	1
10	5	5	10
11	8	12	20
TOTAL	18	17	35

Section 2

Either
Option C

	AO1	AO2	TOTAL
12	12	18	30
TOTAL	12	18	30

Or
Option D

	AO1	AO2	TOTAL
13	12	18	30
TOTAL	12	18	30

OVERALL

	AO1	AO2	TOTAL
TOTAL	30	35	65
%	46%	54%	100%

UMS conversion calculator www.aqa.org.uk/umsconversion